

**SOLOS FOR TREBLE INSTRUMENT  
ESPECIALLY SOPRANO RECORDER**

*COLLECTION 9*  
**AMERICAN INDIAN MELODIES**

**Arranged by Clark Kimberling**

Here you'll find a treasure of free sheet music! Use the music however you wish – but always keep these two things:

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Collection 9 has 60 solos. They are arranged especially to show the amazing capabilities of the soprano recorder, but they also play well on violin, flute, clarinet, oboe, and other modern instruments.

Many of the solos include newly composed contrasting segments, especially in cases of very short originals. The arrangements develop melodies through upward transpositions, ornamentations, and additions of note not found in the original melodies. To locate original versions, use Historical Notes 9 and Google.

When performing these arrangements, use a sound system and/or a percussionist.

**A percussionist can work wonders – and manage your sound system.**

The solos can be grouped in various ways to indicate their origins, purposes, and performance possibilities.

*Melodies sung in connection with dances*

Alligator Dance Song (Seminole)  
Blackbird Dance Song (Seminole)  
Children's Lightningbug Dance Song (Seminole)  
Circle Dance Song (Maidu)  
Cypress Swamp Hunting Dance Song (Seminole)  
Dancing Song of the Skunk (Mandan)  
Hinata Dance Song (Seminole)

Opening Song of Flower Dance (Maidu)  
Social Dance Song (Maidu)  
Song of the Duck Dance (Maidu)  
Sun and Moon (Lakota)  
Sun Dance Song (Arapaho)

### *Dream songs*

Behold the Dawn (Lakota)  
Dream of Buffalo (Lakota)  
Dream Song (Ute)  
Sun and Moon (Lakota)  
A Yellow Star (Pawnee)

### *Warrior songs*

Crow Indian, Watch Your Horses (Lakota)  
Friends, Go On (Lakota)  
I Have Conquered Them (Lakota)  
Song of the Strong Heart Society (Lakota)  
Those Are Not My Interest (Lakota)  
We Cannot Turn Back (Cheyenne)  
A Wolf I Considered Myself (Lakota)

### *Worship songs*

La Framboise (Dakota)  
Lacquiparle (Dakota)  
Renville (Dakota)

### *Healing songs*

An Appeal to the Bear (Lakota)  
My Grandfather the Sun (Cheyenne)  
Sitting Bull's Medicine Song (Lakota)

### *Love melodies*

Be Afraid, Indeed! (Dakota)  
I Am Going to Marry Another Man (Cheyenne)  
Scarlet Eagle (Dakota)  
Why Should I Be Jealous? (Ojibwe)

### *Play songs and children's songs*

Ball Game Song (Seminole)  
Children's Lightningbug Dance Song (Seminole)  
Híganúyahí (Cherokee)  
Woman's Game Song (Maidu)  
Yo Wi Danuwe Yowide-Danuwe (Cherokee)

## PLAYING THE SOLOS

The fact that these solos are unaccompanied heightens the opportunities for individual interpretation. The solos are free of dynamic markings, and considerable liberties may be taken with the suggested tempo markings.

Both recorder and flute are capable of a wide spectrum of articulation, ranging from slurring to extreme staccato-with-chiff, or staccatissimo so short as to be useful as a kind of pianissimo playing. In a few of the solos (e.g., **La Framboise, Renville**), passages are marked “staccatissimo” – but the interpretation of this and other articulations may vary greatly from one player to another.

Mordents, indicated by a short wavy line above or below a note, as in **Behold the Dawn** and **Dream Song**, usually mean three fast slurred notes (ABA in measure 24), but – where there is sufficient time and at the performer’s discretion – they may be stretched to five notes.

It is important, when soloing, to accent important notes in order to maintain a “beat.” This is especially true when a downbeat-note is preceded by a higher note, as in **Father Gave Me a Pipe**.

## NOTES FOR RECORDER PLAYERS

Very high notes on a soprano recorder, beginning at high C (that’s  $c^3$ , printed two lines above the treble-clef staff, pitched an octave higher), are listed here with fingerings. These are all played with half-open thumb hole.

Note	Left hand	Right hand
$c^3$	2	2,3
$c\sharp^3$	2,4	2,4,5
$d^3$	2,4	2,4
$d\sharp^3$	3,4	3,4
$e^3$	3	all open
$f^3$	3,4	3,4,5
$f\sharp^3$	3	3
$g^3$	2	2
$a^3$	2	2,4
$c^4$ (highest note on a piano)	3	2,4

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The very high notes are best used in staccato playing, and then, sparingly, usually near the end of a piece, as in **Híganúyahí** and **Woman’s Game Song**. A philosophical approach to the high notes is that they should be cultivated for the simple reason that they are “there” – with their own kinds of musical possibilities, just as the notes on various ethnic flutes offer their own special characteristics.

Many recorder players use a modern vibrato, based on diaphragm or throat motion, or some combination of those two. Players apply vibrato to music composed after 1800 in much that same way that flautists, violinists, and vocalists do. Well-modulated vibrato is highly recommended for the solos in this collection. Tones that are held for more than one second, such as a high note at the end of a phrase and especially at the end of a piece, may be played in the manner of many vocalists: start the tone straight, then develop vibrato gradually over a short time interval, until full vibrato is “on” for most of the duration. See **Whistle Melody** for special attention to vibrato.

At least two other special effects should be cultivated by recorder players: chiff and recorder-glissando. The word *chiff* (from the sound made by the chiff-chaff, a European warbler) is often applied to sounds made on certain pipe organs, especially fine tracker organs, as well as electronic organs that explicitly offer a chiff option. While chiff is possible on almost all the notes of a soprano recorder, it is fairly easy to produce truly remarkable chiffs in the lowest octave. In fact, one may speak of *octave-chiff* for these lower notes, obtained by plosive overblowing “just right.” As the name suggests, the attack on the note actually causes the note an octave above to sound briefly, like an accented grace-note. Chiffing can add quite an intriguing percussive effect; as in **Be Afraid, Indeed; Tukuminguak’s Song; Woman’s Game Song**; and many others.

The other special effect, recorder-glissando, is denoted by a straight segment between two notes. Ascending recorder glissandi work especially well between certain pairs of notes, such as  $e^2$  to  $g^2$  and  $e^2$  to  $a^2$ . Descending favorites are  $d^2$  to  $d^1$  and  $d^2$  to  $f^1$ . To perform these, simply roll the fingers gradually from one fingering to the other. Examples: **Song in Honor of Gabriel Renville**. Recorder-glissando differs from ordinary glissando, in which intermediate scale notes are rapidly fingered and slurred, as in **An Appeal to the Bear** and **Ball Game Song**.

### NOTES FOR FLUTE PLAYERS

Bottom C on a flute is middle C on a piano, but when a soprano recorder plays the same written note (the lowest on the instrument), the sound is actually an octave higher. In other words, loosely speaking, the recorder plays an octave higher than the flute. Consequently, music written for soprano recorder, when played on flute, is pitched a bit lower than most flute music. When played as written on flute, the solos in this collection have a pleasing low effect and, in some cases, may be regarded as specialized flute music, especially if amplified by a sound system.

### INVITE A PERCUSSIONIST

Many of the solos lend themselves to the sort of accompaniment that skilled percussionists can easily provide. Feel free to use your own recorded background sounds (perhaps managed by your percussionist).

Keep in mind that a drum was almost always used when an American Indian sang a solo, and several drums were used during dance songs.

Foot-tapping can be used during many of the solos in the collection, and it is explicitly called for in **Behold the Dawn, The Legend of Superman and Coyote, Opening Song of Flower Dance, and Song in Honor of Gabriel Renville.**

## ARRANGEMENTS

In order to adapt melodies as originally published, certain techniques of arrangement have been applied. One objective has been for each finished arrangement to occupy a full page, and another has been that each arrangement should take advantage of special characteristics of the recorder or flute. Perhaps the most obvious technique for such objectives is upward transposition, as in **Blackbird Dance Song, Kacina, and Lacquiparle.**

A second technique is the *contrasting phrase*; that is, one that separates renderings of the original melody. Take a look, for example, at **Woman's Game Song:** the original melody occupies measures 1-17; then a contrasting phrase (18-27) bridges to a second appearance of the melody.

Another technique is *chording*. With a one-note-at-a-time instrument, chords, in the usual sense, are not available. However, playing the notes of chords rapidly in succession can achieve desirable harmonic effects and also enhance a melody in other ways. Examples: **Father Gave Me a Pipe, Híganúyahí Hinata, and Dance Song.**



For a list of all the solos, consult **Historical Notes 9**, which includes Internet links and provides access to all 12 collections in this series:

**Collection 1: African-American and Jamaican Melodies**

**Collection 2: Christmas Carols**

**Collection 3: Irish Melodies**

**Collection 4: Americana to 1865**

**Collection 5: Americana after 1865**

**Collection 6: British Melodies**

**Collection 7: Melodies by Women Composers**

**Collection 8: Eastern European and Jewish Melodies**

**Collection 9: American Indian Melodies**

**Collection 10: Latin American Melodies**

**Collection 11: African Melodies**

**Collection 12: Western European Melodies**

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# ALLIGATOR DANCE SONG

Seminole  
arr. Clark Kimberling

$\bullet = 126$

*ben marcato, chiff optional*

6

11

16

21

25

30

35

40

45

♩ = 126

# AN APPEAL TO THE BEAR

Lakota  
arr. Clark Kimberling

The musical score is written for a single melodic line in treble clef, 2/4 time, and the key of D major (indicated by two sharps). The tempo is marked as 126 beats per minute. The score consists of ten staves of music, with measure numbers 7, 13, 19, 25, 31, 35, 40, 45, and 50 indicated at the beginning of their respective staves. The melody features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of grace notes and accents. The piece concludes with a final sharp upward flourish in the last measure.



# BALL GAME SONG

Seminole  
arr. Clark Kimberling

♩ = 126

5

9

12

15

19

23

27

31

34

Gliss

Gliss

# BE AFRAID, INDEED!

Dakota Song  
arr. Clark Kimberling

♩ = 132

*ben marcato, with chiff*

The musical score is written for a single melodic line on a treble clef staff. It begins in the key of D major (one sharp) and 2/4 time. The tempo is marked as 132 beats per minute, indicated by a quarter note equal to 132. The performance instruction 'ben marcato, with chiff' is written below the first staff. The score consists of ten staves of music, with measure numbers 8, 15, 22, 29, 36, 42, 48, 54, 60, and 66 marked at the beginning of their respective staves. The key signature changes to D minor (two flats) at measure 36. The piece concludes with a double bar line at the end of the final staff.

# BEHOLD THE DAWN

Lakota  
arr. Clark Kimberling

$\bullet = 126$

Tap foot, 1st beat each measure. Use plenty of chiff.

Tap every beat.

# BLACKBIRD DANCE SONG

Seminole  
arr. Clark Kimberling

$\bullet = 116$

6

12

17

22

27

32

38

43

48

53

# BLACK CROW

Papago  
arr. Clark Kimberling

$\text{♩} = 116$

6

11

16

21

26

31

37

42

# THE BUTTERFLY YOU PAINTED HAS FLOWN AWAY

Pueblo  
arr. Clark Kimberling

● = 116

6

11

16

21

27

32

36

41

46

The musical score is written for a single melodic line in treble clef, key of D major (two sharps), and 2/4 time. It consists of ten staves of music. The tempo is marked as 116 beats per minute. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like accents (>) and trills (tr~). The piece features a key signature change from D major to D minor at measure 21, indicated by a key signature change symbol. The score ends with a double bar line at measure 46.

# CANOE SONG

Seneca  
arr. Clark Kimberling

$\bullet = 116$

*smoothly*

7

13

19

25

31

38

44

50

56

62

# CHILDREN'S LIGHTNINGBUG DANCE SONG

Seminole  
arr. Clark Kimberling

$\bullet = 108$

6

11

16 *faster*

22

27

32 *as fast as you can*

38

43

48



# CIRCLE DANCE SONG

Maidu (Northern California)  
arr. Clark Kimberling

$\bullet = 100$

6

11

16

21

25

30

35

40

44

# COME HOME, BABY IS CRYING

Maidu (Northern California)  
arr. Clark Kimberling

♩ = 96

A musical score for a single melodic line in treble clef, key of D major (one sharp), and 2/4 time. The tempo is marked as quarter note = 96. The score consists of ten staves of music, with measure numbers 5, 9, 13, 17, 22, 26, 30, 34, 38, and 42 indicated at the start of their respective staves. The melody is composed of eighth and quarter notes, with some measures containing rests. The piece concludes with a double bar line at the end of the final staff.

# CROW INDIAN, WATCH YOUR HORSES

Lakota  
arr. Clark Kimberling

$\bullet = 116$

6

11

15

19

24

29

34

38

44

# CYPRESS SWAMP HUNTING DANCE SONG

Seminole  
arr. Clark Kimberling



The musical score is written for a single melodic line in treble clef. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. A tempo marking of 96 is indicated above the first measure. The score consists of ten staves of music, each containing five measures. The melody is composed of eighth and quarter notes, with some measures featuring beamed eighth notes. The key signature changes to three flats (B-flat, E-flat, and A-flat) at measure 32. The piece concludes with a double bar line at the end of the final staff.

96

6

11

16

22

27

32

38

43

48

Mandan  
arr. Clark Kimberling

**DANCING SONG OF THE SKUNK**

arr. Clark Kimberling

*ben marcato*

29

Example 10: Musical notation for a single staff, showing a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and quarter notes with accents.

# A DOG CHASES A RACCOON

Choctaw  
arr. Clark Kimberling

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of 116 beats per minute. The key signature is one flat (Bb). The score is divided into measures, with measure numbers 6, 11, 16, 21, 25, 29, 33, 38, and 43 indicated at the start of their respective lines. The time signature changes from 2/4 to 3/4 and back to 2/4. The melody features a mix of eighth, sixteenth, and quarter notes, with some measures containing beamed sixteenth notes. There are several rests and dynamic markings, including accents and slurs. The piece concludes with a final double bar line.

# DREAM OF BUFFALO

Menominee  
arr. Clark Kimberling

 = 120



5

9

13

*sub. legato*

17

21

26

31

36

41

# DREAM SONG

Ute  
arr. Clark Kimberling

• = 116

7

13

19

25

30

35

41

47

53

59



# FATHER GAVE ME A PIPE

Pawnee  
arr. Clark Kimberling

$\text{♩} = 60$

The musical score is written for a single melodic line in treble clef. It begins in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 60. The score consists of ten staves of music, each containing measures numbered 1 through 52. The melody is characterized by eighth and sixteenth notes, often beamed together, and includes various musical ornaments such as accents (>) and breath marks (v). A key signature change to one sharp (F-sharp) occurs at measure 47. The piece concludes with a final double bar line at measure 52.

# FRIENDS, GO ON

Lakota  
arr. Clark Kimberling

$\bullet = 116$

5

9

13

17

21

25

29

33

# HÍGANÚYAHÍ

Cherokee  
arr. Clark Kimberling

$\bullet = 112$

5

9

13

17

21

25

29

33

37

*staccatissimo*

41

# HINATA DANCE SONG

Seminole  
arr. Clark Kimberling

$\bullet = 96$

7

14

20

26

32

39

46

53

60

68

# HORSES I AM BRINGING

Lakota  
arr. Clark Kimberling

$\bullet = 116$

The musical score is written in treble clef with a key signature of one flat (Bb). It begins in 2/4 time. The first staff contains measures 1-4, featuring eighth and sixteenth notes with accents. The second staff (measures 5-8) includes a 3/4 time signature change and triplet eighth notes. The third staff (measures 9-12) features a 3/4 time signature and a triplet of eighth notes. The fourth staff (measures 13-16) continues with 3/4 and 2/4 time signatures, including a triplet. The fifth staff (measures 17-21) shows a 2/4 time signature and a key signature change to two flats (Bb, Eb) in measure 20. The sixth staff (measures 22-25) returns to 2/4 time. The seventh staff (measures 26-28) features a 3/4 time signature and triplet eighth notes. The eighth staff (measures 29-32) includes a 2/4 time signature and a triplet. The ninth staff (measures 33-36) features a 3/4 time signature and triplet eighth notes. The final staff (measures 37-40) returns to 2/4 time and concludes with a double bar line.

# I AM GOING TO MARRY ANOTHER MAN

Cheyenne  
arr. Clark Kimberling

♩ = 108

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is indicated as 108 beats per minute. The score consists of ten staves of music, with measure numbers 6, 11, 16, 21, 25, 29, 33, 37, and 41 marked at the beginning of their respective staves. The key signature changes to two sharps (F# and C#) at measure 29. The piece concludes with a double bar line at the end of the final staff.

# I AM STANDING TILL DAYLIGHT

Ojibwe  
arr. Clark Kimberling

$\bullet = 108$

The musical score is written for a single melodic line on a treble clef staff. It begins in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 108 beats per minute. The score consists of nine staves of music, with measure numbers 7, 13, 19, 24, 30, 36, 41, and 46 indicated at the start of their respective staves. The key signature changes to one sharp (F#) at measure 24 and to no sharps or flats (C major) at measure 41. The piece concludes with a double bar line at the end of the final staff.

# I HAVE CONQUERED THEM

Lakota  
arr. Clark Kimberling

$\bullet = 116$  aggressively, heavily accented

with chiff

sub. legato

as at the beginning



# KATCINA

Hopi  
arr. Clark Kimberling

$\bullet = 116$

6

11

16

21

27

33

38

45

52

# LACQUIPARLE

Joseph Renville (Dakota)  
arr. Clark Kimberling

$\text{♩} = 72$

*sempre non-vibrato*

10

19

28

37

45

54

3

63

73

82

# LA FRAMBOISE

Joseph Renville (Dakota)  
arr. Clark Kimberling

• = 112

9

19

faster: • = 126

*legato*

26

32

39

46

faster: • = 144

*staccatissimo, with chiff*

52

58

*no vibrato*

65

*no vib.* *no vib.*

Detailed description: This is a musical score for a piece titled 'La Framboise'. It is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of ten staves of music. The first staff begins with a tempo marking of a quarter note equal to 112 beats per minute. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. There are several dynamic and performance markings: 'legato' appears after the 19th measure, 'faster: • = 126' appears after the 19th measure, 'faster: • = 144' appears after the 46th measure, 'staccatissimo, with chiff' appears after the 46th measure, 'no vibrato' appears after the 58th measure, and 'no vib.' appears twice at the end of the piece. The score ends with a double bar line.

# THE LEGEND OF COYOTE AND SUPERMAN 1

Cocopa (Arizona)  
arr. Clark Kimberling

$\bullet = 120$

Tap foot, 1st beat of every measure.

6

11

16

21

26

31

35

41

46

51

*rit.*

Tap every beat.

The musical score is written for a single melodic line in treble clef. It begins in the key of D major (two sharps) and 2/4 time. The tempo is marked as 120 beats per minute. The score consists of ten staves of music. The first staff includes a 'Tap foot' instruction. The key signature changes to B major (three sharps) at measure 26. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several triplet markings (indicated by a '3' below the notes) and a 'rit.' (ritardando) marking at measure 51. The piece concludes with a double bar line at the end of the final staff.

# THE LEGEND OF COYOTE AND SUPERMAN 2

Cocopa (Arizona)  
arr. Clark Kimberling

$\text{♩} = 84$

Tap foot, 1st beat of every measure.

7

12

18 *tr*

23

28

34 Tap every beat.

39

44 *tr*

49

54 *rit.*

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 2/4 time. It consists of ten staves of music. The tempo is marked as quarter note = 84. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *tr* (trill) and *rit.* (ritardando). The piece ends with a double bar line on the final staff.

# THE LEGEND OF COYOTE AND SUPERMAN 3

Cocopa (Arizona)  
arr. Clark Kimberling

$\text{♩} = 72$

Tap foot, 1st beat of every measure.

7

12

16

21

27

32

37

43

48

Tap every beat.

Tap on rest.

# MY GRANDFATHER THE SUN

Cheyenne  
arr. Clark Kimberling

$\bullet = 116$

The musical score is written for a single melodic line in treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as 116 beats per minute. The score consists of ten staves of music. The first staff contains measures 1 through 6. The second staff contains measures 7 through 12. The third staff contains measures 13 through 19, including a double bar line and a key change to one flat (Bb). The fourth staff contains measures 20 through 25. The fifth staff contains measures 26 through 31. The sixth staff contains measures 32 through 36, including a double bar line and a key change to one sharp (F#). The seventh staff contains measures 37 through 41. The eighth staff contains measures 42 through 47. The ninth staff contains measures 48 through 52. The tenth staff contains measures 53 through 56, ending with a double bar line.

# MY MUSIC REACHES TO THE SKY

Ojibwe  
arr. Clark Kimberling

♩ = 96

7

11

17

22

26

31

36

41

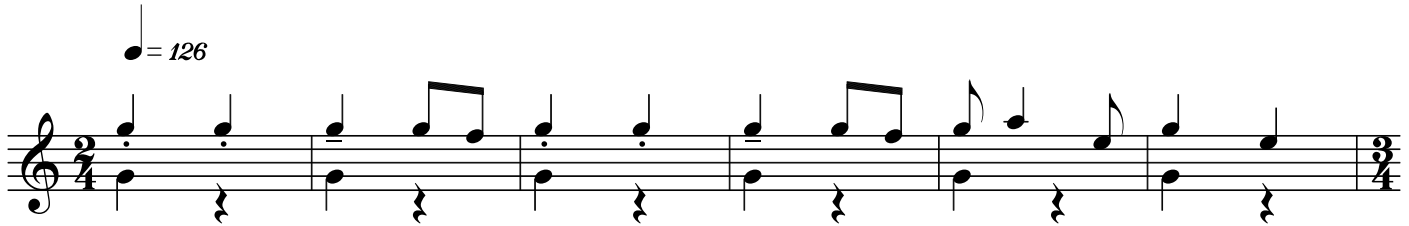
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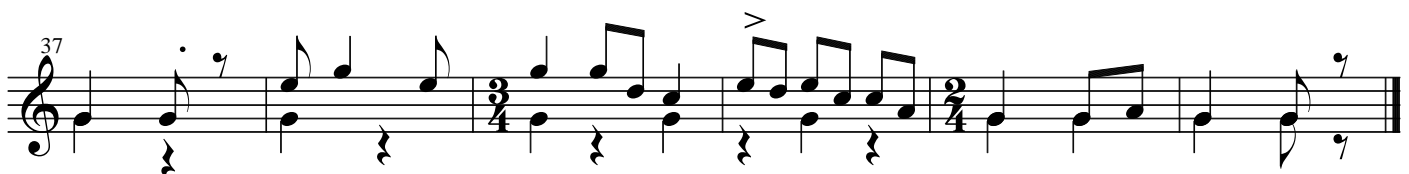
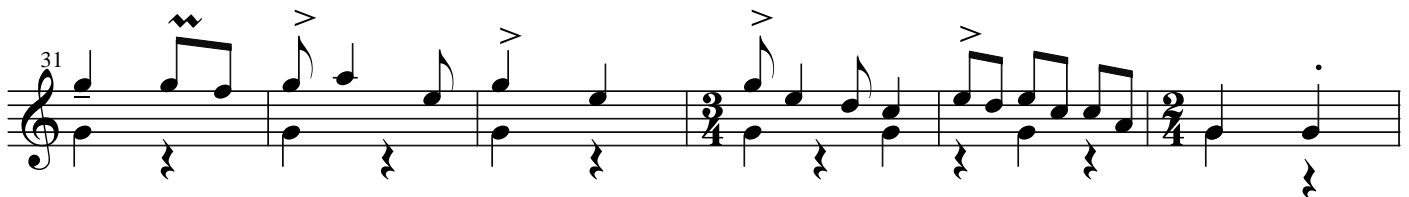
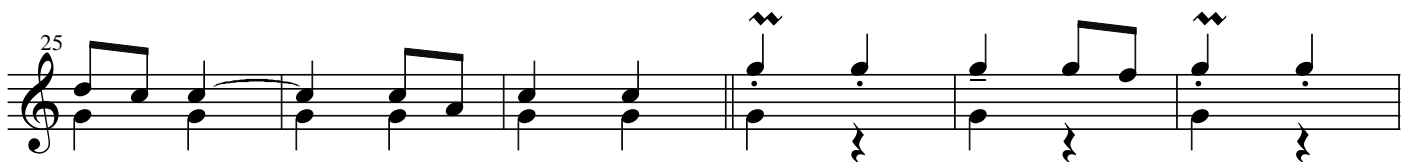
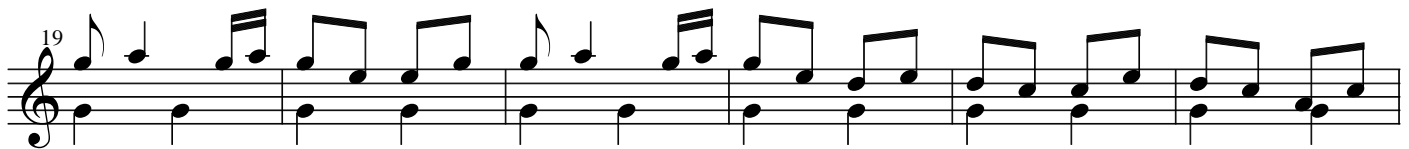
# OPENING SONG OF FLOWER DANCE

Pueblo  
arr. Clark Kimberling

♩ = 126



*Stem-down notes indicate foot-taps or drum-beats.*



# RABBIT IN THE GARDEN

Choctaw  
arr. Clark Kimberling

$\bullet = 116$

6

11

16

21

25

29

33

38

# RENVILLE

Joseph Renville (Dakota)  
arr. Clark Kimberling

$\bullet = 112$

9

19

26

32

39

46

52

57

63

69

*staccatissimo*

# THE ROCKS ARE MAKING A NOISE

Papago  
arr. Clark Kimberling

$\text{♩} = 132$

This musical score is for a single melodic line in treble clef, written in B-flat major (two flats) and 2/4 time. The tempo is marked as 132 beats per minute. The piece consists of 61 measures, organized into ten staves of six measures each, with the final staff containing only five measures. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs. The key signature remains consistent throughout. The piece concludes with a double bar line at the end of the final staff.

# SCARLET EAGLE

Dakota Song  
arr. Clark Kimberling

$\bullet = 144$

The musical score for 'Scarlet Eagle' is written for a single melodic line in treble clef. It begins with a tempo marking of 144 beats per minute. The piece starts in 3/4 time and changes to 4/4 at measure 5. It features a key signature of one flat (Bb) until measure 19, where it changes to two flats (Bb and Eb). At measure 25, the key signature changes to one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like accents (>) and breath marks (~). The piece concludes with a double bar line at measure 64.

7

13

19

25

31

37

43

50

57

64

# SITTING BULL'S MEDICINE SONG

Lakota  
arr. Clark Kimberling

♩ = 63

5

9

14

19

25

♩ = 63

31

♩ = 63

37

42

47

52

Detailed description: This is a musical score for a single melodic line in treble clef. The piece is titled 'Sitting Bull's Medicine Song' and is an arrangement by Clark Kimberling of a Lakota song. It begins in B-flat major (two flats) and 2/4 time. The tempo is marked as a quarter note equals 63 beats per minute. The score consists of ten staves of music. Measures 1-24 are in B-flat major. At measure 25, there is a key signature change to D major (two sharps). The tempo marking '♩ = 63' appears again at measures 25, 31, and 37. The piece concludes with a double bar line at the end of the final staff.

# SOCIAL DANCE SONG

Maidu (Northern California)  
arr. Clark Kimberling

♩ = 96

The musical score is written for a single melodic line in treble clef. It begins in the key of B-flat major (two flats) and 3/4 time. The tempo is marked as 96 beats per minute. The score consists of ten staves of music. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 14, where the time signature changes to 4/4. The fourth staff contains measures 15 through 17, featuring a complex rhythmic pattern of eighth and sixteenth notes. The fifth staff contains measures 18 through 21, continuing the complex rhythmic pattern. The sixth staff contains measures 22 through 26, where the tempo is marked 'slightly faster' and the key changes to C major (no sharps or flats). The seventh staff contains measures 27 through 31. The eighth staff contains measures 32 through 36. The ninth staff contains measures 37 through 40. The tenth staff contains measures 41 through 44, ending with a double bar line. The score includes various musical notations such as eighth notes, sixteenth notes, beams, and rests.

# SONG FOR SECURING A GOOD SUPPLY OF MAPLE SYRUP

Ojibwe  
arr. Clark Kimberling

$\text{♩} = 96$

This musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is indicated as quarter note = 96. The score consists of nine staves of music, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Accents (>) are placed over several notes throughout the piece. The piece concludes with a double bar line at the end of the ninth staff.



# SONG FOR SUCCESS IN HUNTING

Seminole  
arr. Clark Kimberling

$\bullet = 120$

7

12

18

22

27

32

38

43

48

53

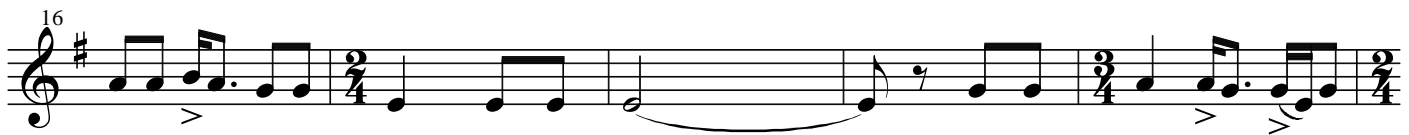
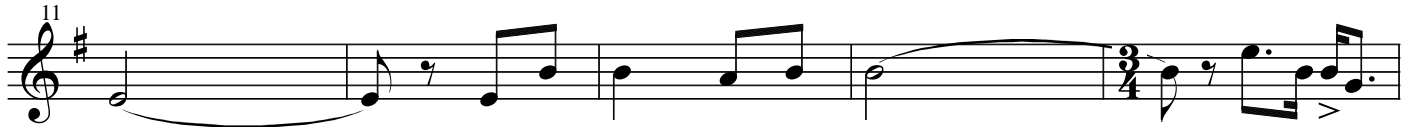
# SONG IN HONOR OF GABRIEL RENVILLE

Dakota  
arr. Clark Kimberling

♩ = 96 or slower



Tap foot deliberately on each beat;  
use chiff on accented notes.



# SONG OF THE DUCK DANCE

Maidu (Northern California)  
arr. Clark Kimberling

$\bullet = 84$  or faster

5

9

13

17

21 faster

25

29

33

37

41

# SONG OF THE SAND-HILL CRANES

Maidu (Northern California)  
arr. Clark Kimberling

$\bullet = 108$

6

11

16

21 *faster*

26

31

36 *faster*

41

45

# SONG OF THE STRONG HEART SOCIETY

Lakota  
arr. Clark Kimberling

$\bullet = 100$

The musical score is written for a single melodic line on a treble clef staff. It begins in the key of D major (two sharps) and 6/8 time. The tempo is marked as quarter note = 100. The score consists of ten staves of music, with measure numbers 6, 10, 16, 20, 24, 29, 34, 38, and 42 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' over the notes) and doublet markings (indicated by a '2' over the notes). A glissando (gliss) is marked over a series of notes in measure 31. The key signature changes to B major (three sharps) at measure 16 and back to D major at measure 20. The time signature changes from 6/8 to 3/4 at measure 24 and back to 6/8 at measure 29. The piece concludes with a final measure in 6/8 time.

# SPRING IS OPENING

Pawnee  
arr. Clark Kimberling

$\bullet = 120$

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (Bb) and a time signature of 2/4. The tempo is marked as 120 beats per minute. The score consists of ten staves of music, with measure numbers 7, 13, 19, 25, 30, 34, 39, 43, and 48 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, such as accents (>) and breath marks (v). The piece concludes with a double bar line at the end of the final staff.

# SUN AND MOON

Lakota  
arr. Clark Kimberling

$\bullet = 116$

*heavily accented*

6

12

17

23

28

34

39

44

49

55

# SUN DANCE SONG

Arapaho  
arr. Clark Kimberling

$\bullet = 108$

7

12

18

23

28

35

42

47

51



# THOSE ARE NOT MY INTEREST

Lakota  
arr. Clark Kimberling

$\bullet = 126$

6

10

16

20

25

29

34

38

43

# TUKUMINGUAK'S SONG

Greenland, 1909  
arr. Clark Kimberling

♩ = 88 (Not in strict time.)

The musical score is written for a single melodic line in treble clef. It begins in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Many notes are marked with an accent (>) and some have staccato dots. The score includes several triplet markings (3) and changes in time signature, including 3/4, 5/4, and 3/2. The key signature changes from one flat (B-flat) to two sharps (F# and C#) at measure 12. The piece concludes with a double bar line at the end of the final measure.

# A TURTLE POND

Cheyenne  
arr. Clark Kimberling

♩ = 108

The musical score for "A Turtle Pond" is written in treble clef and consists of ten staves of music. The tempo is marked as ♩ = 108. The piece begins in 3/4 time and features a variety of time signatures throughout, including 2/4, 3/8, 3/4, and 2/2. The key signature changes from C major to B-flat major (one flat) at measure 18, and then to D major (two sharps) at measure 39. The melody is characterized by eighth and sixteenth notes, often with accents. The score includes measure numbers 6, 12, 18, 23, 28, 33, 39, 43, 47, and 52 at the beginning of their respective staves. The piece concludes with a final double bar line at the end of the tenth staff.

# WE CANNOT TURN BACK

Cheyenne  
arr. Clark Kimberling

 = 96



6

11

17

22

26

30

34

37

Choctaw  
arr. Clark Kimberling

[illegible]

# WHY SHOULD I BE JEALOUS?

Ojibwe  
arr. Clark Kimberling

♩ = 116

7

13

19

25

31

37

44

51

58

The musical score is written for a single melodic line on a treble clef staff. It begins in 2/4 time with a tempo marking of 116 beats per minute. The key signature is B-flat major (two flats). The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 44, 51, and 58 indicated at the start of their respective lines. The melody features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several key changes: from B-flat major to E-flat major (three flats) at measure 31, and back to B-flat major at measure 44. The piece concludes with a double bar line at the end of the final line.

# A WOLF I CONSIDERED MYSELF

Lakota  
arr. Clark Kimberling

$\bullet = 116$

5

9

13

17

21

25

29

33

37

# WOMAN'S GAME SONG

Maidu (Northern California)  
arr. Clark Kimberling

$\bullet = 126$

*very chiffy*

*no chiff*

6

11

16

22

27

32

37

42

46

50



# A YELLOW STAR

Pawnee  
arr. Clark Kimberling

• = 72

7

13

19 *faster:* • = 84

25

31

37 *faster:* • = 96

43

49

55

The musical score is written for a single melodic line in treble clef. It begins in 6/8 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as 72 beats per minute (indicated by a quarter note). The score consists of ten staves of music. Measure numbers 7, 13, 19, 25, 31, 37, 43, 49, and 55 are placed at the beginning of their respective staves. At measure 19, the tempo increases to 84 beats per minute, marked 'faster:'. At measure 37, the tempo increases again to 96 beats per minute, also marked 'faster:'. The key signature changes to two sharps (F-sharp and C-sharp) at measure 43. The piece concludes with a double bar line at the end of the final staff.

# YO WI DANUWE YOWIDA-DANUWE

Cherokee  
arr. Clark Kimberling

$\text{♩} = 96$

The musical score is written for a single melodic line in treble clef, 2/4 time. It begins with a tempo marking of quarter note = 96. The key signature starts with two flats (B-flat and E-flat) and changes to two sharps (D major) at measure 11. The score consists of ten staves, each containing measures 1 through 5 of a system. Measure numbers 6, 11, 16, 21, 26, 31, 36, 41, and 46 are placed at the beginning of their respective staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as accents (>) and hairpins (crescendo and decrescendo) are used throughout. The piece concludes with a double bar line at the end of the final staff.